

4. LINGOPOETIC

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INTERPRETATION OF LOVE THEME IN CONTEMPORARY POPULAR CHILDREN'S LITERATURE (BASED ON J.K. ROWLING'S NOVELS „HARRY POTTER”)

The article is devoted to the artistic interpretation of love theme in contemporary mass children's literature. The author's interpretation of this theme in the philosophical and religious aspects is analyzed on the base of JK Rowling's novels „Harry Potter”.

***Key words:** contemporary literature, contemporary popular children's literature, interpretation, love theme.*

Contemporary popular children's literature (CPCL) is increasingly attracting the attention of critics and literary scholars. Until recently children's literature (CL) was the „outsider” (**Peter Hunt**), „Cinderella of literature” (**Margaryta Slavova**), „marginal” (**Olga Papusha**) and was studied sporadically. Now its status is changing. The scientific works of foreign and Ukrainian scholars (**Zohar Shavit**, **Maria Nikolaeva**, **Deborah K. Tucker**, **Margaryta Slavova**, **Ulana Hnidets**) are attest about this changings. There are a large number of global centers which study this part of literature: Ukrainian research center of children's and youth literature (Ukraine), the Australian Research Centre for Children's

Literature, the International Organization of professional writers and illustrators of children's books (USA) and others. Every year the scientific conferences and symposia are held. The redefining of the status of CL as a subject of study, according to **Margaryta Slavova**, leads to „*the changes of metalanguage which is used by science in approaches to this difficult phenomena*”.¹ Despite the fact that the status of CL is actively growing, many theoretical issues are still unresolved and controversial.

The study of CL is becoming more difficult. There are not only tendencies towards its convergence with „adult literature”, but also the disappearance of such division. **Deborah C. Thacker**, British researcher, remarks: „*If the division between children's literature and mainstream culture is due to the assumption that children's literature is automatically 'popular' and not 'literary', a fact that many would dispute, then the advent of the 'post-' phenomena suggests a collapse of that division. By exploding the literary canons of the past, contemporary literature and readings of it should embrace the wealth of children's texts that challenge the real and reveal the ludic qualities celebrated by postmodern artists and writers*”.²

The works of popular literature become more a part of bestsellers lists, including CL (**J. R. R. Tolkien „The Lord of the Rings”, J.K. Rowling „Harry Potter”**). Academic criticism until recently rejected such works. In spite of its diversity, popular literature for children and teenagers conveys basic social norms and values. It is organized according to specific models. But particular poetics of CPCL remain scarcely explored in literary Studies. CPCL appeals not only to traditional themes, but also shows their new interpretation. The notions of friendship, love, family, moral and social values which form the spiritual potential of young readers are shown in an unusual interpretation. Therefore it is important to appeal to the problem of thematic diversity of CPCL, in particular to the expression of love theme, which is eternal and occupies a central place in the world art.

The purpose of the study is to identify the features of artistic interpretations of love theme in CPCL based on novels by contemporary British author **J.K. Rowling** „**Harry Potter**”.

Over the centuries the concept of „love” is interpreted in different ways: a philosophical category, the element of spirituality and psychological phenomenon. In trying to find an explanation for this phenomenon the following types of it are distinguished: **Eros** (Ancient Greek: Ἔρως, desire), **Agape** (Classical Greek: ἀγάπη, the love of God or Christ for humankind), **Philia** (Greek: φιλία, friendship). Despite the diversity of its manifestations the relationship between love and the divine is undeniable. Among the three Greek words denoting love (**Eros**, **Agape**, **Philia**) the use of the first one is preferred in the **New Testament**. **J.K. Rowling** in her books about the boy-wizard managed to combine these different manifestations of love. Their artistic interpretation is interesting, profound and extraordinary.

J.K. Rowling’s works are very popular not only among children audience but also adults. Thus, the text operates within the two systems, which in turn provides a double reading of it. As **Zohar Shavit** observes, „*at a given point, in a given period, a text normally has an unequivocal status in the system it has entered*”.³ Less experienced reader may perceive a simpler model of the text and ignore its sophisticated level. A man with greater reader experience understands not only conventional but also complicated model. For children „**Harry Potter**” is a tale with a happy end: Good overcomes Evil. Teenagers are aware of the fact that the line between these categories is shaky. Adult’s interpretation includes intertextual elements. Thus, the underlying love theme has difficult perusal. It associates with the philosophical and religious aspects and serves as the key to opening the idea for all parts of the work.

Love theme came into the British CL with Victorian novel. A modern variety of this literature opens for children the way in the complicated world of adult relationships. For teenagers it seems to be interesting and actual admirations and first love of the book characters. At the School of Witchcraft and Wizardry, Hogwarts, Harry, Ron, Hermione, Bill, James, Lily, Snape met their first love.

Love has left its mark on everyone's fate. The characters are portrayed happy and romantic in the period of their first love. They want to know as much as possible about this feeling. The author transfers the events into magic place which adds strangeness and romance. At the School of Witchcraft and Wizardry students are eager to learn the preparation of a love potion – Amortentia. But love remains undefeated even for magicians. This potion creates a powerful sense of blind admiration or obsession. Using it is very dangerous. That is why it is forbidden at Hogwarts: *„Amortentia doesn't create actual love, of course. That's impossible. But it does cause a powerful infatuation or obsession. For that reason, it is probably the most dangerous potion in this room”*.⁴

Pansy Parkinson, one of the girls, told to Rita Skeeter, the „Daily Prophet” journalist, that Hermione, used a love potion to charm Viktor Krum and later Harry Potter. Perhaps Pansy Parkinson envied Hermione. The reason is that for years Pansy was trying to receive Draco Malfoy affection, but without result.

Retrospective excursion in the sixth book, **„Harry Potter and the Half-Blood Prince”**, reveals the circumstances under which a love potion had been used. It was used by Tom Riddle's mother, Merope Gaunt. Note that the author's choice of the name is not accidental. Merope, in Greek mythology, was a goddess who married a mortal, having given birth to a son. Merope in **J.K. Rowling** also fell in love with Muggle (non-magic people), Tom Marvolo Riddle, and bore him a son. But she achieved the guy sympathy with the help of Amortentia. Under the influence of magic he stayed with her. Merope stopped giving her fiance the potion. She hoped that he truly loved her. But Muggle immediately fled: *„Merope was left alone in London, expecting the baby who would one day become Lord Voldemort”*.⁵ Indivisible feeling undermined her magic powers. The woman was left without basic livelihood and gave her child to the orphanage. Then we chose death. The author explains this act as a woman's weak will and asks not to judge her. Young readers are once again convinced that true love cannot be created by magic and the use of prohibited spells lead to fatal consequences in the future.

In his seventeen Harry receives a valuable gift from Ron: the book „Twelve Fail-Safe Ways to Charm Witches”. In it, according to Ron, „*You’d be surprised, it’s not all about wandwork, either*”.⁶ The marriage of beauty-sorceress from France, **Fleur Delacour** and magician **Bill Weasley**, ordinary guy from poor family, confirms it. Their wedding ceremony took place despite the terrible events that accompanied the return of the Dark Lord. But true love and loyalty are the virtues inherent not to all characters of the book.

Along with the story about happy lovers, the author introduces in this book the story of a ghost from pictures – Helena Ravenclaw. In her youth she had stolen the Diadem of Ravenclaw from her mother and fled. Soon her mother sent Bloody Baron, who was in love with Helena, but she rejected his advances. Refusing to return home Bloody Baron did a terrible thing: „*When I refused to return with him, he became violent. Furious at my refusal, jealous of my freedom, he stabbed me*”.⁷ Thus the writer deals with the problem of unrequited love.

Meanwhile the sympathies of the main characters turn into stronger feelings. Harry married Ginny. Ron and Hermione also married. The writer allows readers to think over the characters’ feelings. Perhaps their relationship is what adults called love. Despite the ordeals these teenagers face with, they have not lost the main thing: faith, hope, love, friendship and humanity, unlike Tom Riddle, Bellatrix Lestrange, Lucius Malfoy. The reader experiences with the books characters different challenges and situations that are similar with those in real life.

A love triangle around Lily Evans is a separate storyline in the text. James Potter and Severus Snape fell in love with her. After the girl’s death Severus love didn’t disappear. He secretly changed allies and protected Harry: „*Hide them all, then,*” he croaked. *Keep her –them – safe. Please*”.⁸ Love gave him the strength to protect the boy. Venturing for a long time, Severus helped Harry in different ways. The boy has precisely the same eyes as his mother.

In Godric’s Hollow Potter found the grave of parents and painful memories came into mind: „*He let them fall, his lips pressed hard together, looking down at the thick snow hiding from his eyes the place where the last of Lily and James lay,*

bones now, surely, or dust, not knowing or caring that their living son stood so near...".⁹ He understands that „his heart still beating, alive because of their sacrifice and close to wishing, at this moment, that he was sleeping under the snow with them".¹⁰ From the first book we know about the sacrifice of Harry mother. She died protecting her son from Voldemort deadly curse: „Not Harry, please no, take me, kill me instead".¹¹ Maternal love was so strong that the baby survived and the most powerful black magic spells were futile: „Your mother died to save you. She gave you a lingering protection he never expected, a protection that flows in your veins to this day".¹² Even time couldn't overcome this protection. The maternal love continued to precede Harry at Aunt Petunia home: „Your mother's sacrifice made the bond of blood the strongest shield I could give you. Her blood became your refuge".¹³

Dumbledore wisdom words explain the mystery of Potter life and his strength: „If there is one thing Voldemort cannot understand, it is love. He didn't realize that love as powerful as your mother's for you leaves its own mark. ... to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever".¹⁴ Author's interpretation of love theme goes into Christian contex. The **Holy Scriptures** says: „And now these three remain: faith, hope and love. But the greatest of these is love".¹⁵

Teenager Harry is the opposite to Voldemort. Despite little experience, he chose the right path, bitter, full of struggle, losses, pain. His sacrificial death for friends and neighbors, living people and dead testifies not only courage, but also a great sense of love: „You won't be killing anyone else tonight... ou won't be able to kill any of them ever again" – says to abuser.¹⁶ The boy decided to sacrifice himself. It seemed that the battle for Hogwarts was lost. However for the author love remains invincible. Young hero returned or rather resurrected, using the power of the Resurrection Stone. „Greater love has no one than this: to lay down one's life for one's friends",¹⁷ we read in the **Epistle of St. Apostle John**. Perhaps the author meant those words from the **Bible**, when she worked on the book „**Harry Potter and the Deathly Hallows**". Not accidentally **Joanne Rowling**

uses a religiously themed epigraph from **William Penn's „More Fruits of Solitude“**: *„Death is but crossing the world, as friends do the seas; they live in one another still. For they must needs be present, that love and live in that which is omnipresent. In this divine glass they see face to face; and their converse is free, as well as pure. This is the comfort of friends, that though they may be said to die, yet their friendship and society are, in the best sense, ever present, because immortal“*.¹⁸ Death is not the end, because there are immortal things, such as love and friendship.

Love and the ability to love is what distinguish Harry from his enemy. Voldemort cannot understand the mystery of love. According to Dumbledore, he *„fears the dead. He does not love“*.¹⁹ Until the last moments of his existence he did not believe in the prophetic and conquering power of love. Fear is constantly hunting Tom Riddle, who ruined his own soul. Therefore he cannot reveal the depth of love. *„There is no fear in love; but perfect love casts out fear, because fear [a]involves punishment, and the one who fears is not perfected in love“*,– said in first epistle of **St. Apostle John**.²⁰ Callousness, desire of power and immortality were the impetus for the terrible Voldemort actions. Dumbledore, his former teacher, advises to spare people who live without love.

Parental love theme is embodied in literary characters of the Weasleys, Malfoys and Dursleys families. At first Draco parents, Narcissa and Lucius Malfoy, fought on the side of the Dark Lord. Expanding his plans, Narcissa fear for her son life is increasing: *„Narcissa knew that the only way she would be permitted to enter Hogwarts, and find her son, was as part of the conquering army. She no longer cared whether Voldemort won“*.²¹ She is not afraid of Voldemort revenge. The main for her is the child's safety. That is why Narcissa helped Harry, saying that the guy was dead.

Aunt Petunia and uncle Vernon adored their son Dudley. They pleased him in everything. Meanwhile Harry did not have his own room and lived in a closet under the stairs. Blind parental love, as we see in the fifth book, **„Harry Potter and the Order of the Phoenix“**, led only to undesirable results. Their son grew

nasty, strutter, dishonest: „*They had swallowed all his dim-witted lies... he and his gang spent every evening vandalising the play park, smoking on street corners and throwing stones at passing cars and children*”.²²

The opposite of the Dursleys is the education at the Weasleys family. They lived in poverty, but happily. Family traditions and comfort prevailed in their home. Arthur and Molly Weasley were the members of the secret society „**The Order of the Phoenix**”. For the salvation of the children from the Dark Lord Molly fought with Bellatrix Lestrange.

Tom Redl (Voldemort) childhood passed without parental love. It was already mentioned about unrequited love of his mother, Merope. Of course such circumstances influenced on the psyche of the child and the formation of his personality. We see what he became in the future – a ruthless killer, a black magician. No trace left from children’s innocence. Love, kindness, repentance are immense categories for him. Sacred parental love, love for friends, sacrifice is opposed to love of power Bellatrix Lestrange, betrayal of Peter Pettigrew and, of course, the destructive power of Voldemort.

One can think that **J.K. Rowling’s** novels are about magic and that is why are dangerous for the younger generation. However, this is not correct. Careful study of the novels proves it. Children’s likings, the first love, the bitterness of unrequited love, suffering from the losses of loved ones – all these themes are present in the text. Parent, Christian love is the core of the work. It correct interpretation provides the correct understanding of the text idea. Therefore we can say that the books of contemporary British writer **J.K. Rowling** are about friendship, sacrifice, love which are the samples of eternal human values. Love has many reposals, but the essence is unchangeable: it conquers death, gives life and is the entity of the human existence. Undoubtedly **J.K. Rowling’s** novels „**Harry Potter**” represent one of the richest interpretations of love theme among the world children’s fiction.

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METAPHOR AS A MEAN OF WORD FORMATION IN THE TEXTS BY P. SUSKIND

The presented article considers the metaphor as a mean of figurative speech, as well as a source of the words' meaning, which can expand the nominative function of words, enriching it with new shades and nuances of meanings. It is stated the importance of the analysis of the main functions of metaphors in texts by P. Suskind, the emphasis is on the author's metaphor.

Key words: *style, metaphor, idiolect, artistic speech, epiphor, diaphon, the author's metaphor.*

Metaphor is a kind of stylistic device, used in a figurative sense, the phrase that describes this phenomenon by transferring its features inherent to another phenomenon (because of a similarity of these phenomena).¹ The originality of metaphor as a trope is in the comparison with other members which are merged so,

that the first component is substituted by another. Metaphor, moreover, is based not only on the characteristics of a speech to combine essential and common features of objects and events, but also on the richness of its secondary definitions. Metaphor may occur through the use of "*secondary*" meanings of words, allowing the establishing of new connections between them. Metaphor enriches our understanding of the subject, expanding the characteristic set of features. This, in turn, explains the relationship between the research of a metaphor with the recent works in the cognitive linguistics (Belyehova L.I, Bezrebra N.Y, George Lakoff, etc.).

Lotman considers the main point of the discussion concerning the interpretation and usage of the metaphor Jakobson's idea of "*metaphor*" and "*metonymy*" as the two main trails that connected paradigmatic and syntagmatic language changes. According to the Jakobson's theory, metaphor and metonymy are the basis of "*word formation*" in any semiotic system, but modern science is dominated by the study of metaphor and metonymy plays a small role.²

During the analysis of P. Suskind's works it was determined the writer's susceptibility to the creation of individual metaphor. The analysis showed the presence of two major types of metaphors: a simple metaphor and an expanded. The first type of such formal classification has a complex structure that has words with various attributes. The second type could be explained only in overall context. They fully reveal the author's intention and are characterized by aesthetic function.

In 30% of all cases P. Suskind uses predicate and nominative metaphors, as well as two types of metaphors, characterized by the lexeme «*smell*» (*Duft, Geruch, Gestank*), and personifikation based on relationships "*living - nonliving*". As already noted, in the center of many metaphors are words that characterize the world of smells and flavors:

*Die Menschenduft ist immer ein fleischlicher Duft – also ein sündiger Duft.*³

Generalizing all types of metaphors that occur in P. Suskind's works, it is appropriate to give a classification of metaphors according to their stylistic features:

1. Classical metaphor. This type is similar to the symbol:

*Der Baß ist also das Fundament, auf dem sich dieses ganze herrliche Gebäude erhebt, bildlich.*⁴

2. Metaphor - personifikation:

*Dann holt mich meine Phantasie ein wie ein geflügeltes Pferd und galoppiert mich nieder.*⁵

3. An expended metaphor. This type of metaphor shows a whole image showing two poles (what is compared, and something with which it is compared):

*Weil, erstens wirft die Psychoanalyse viel mehr Fragen auf, als sie selber lösen kann, wie eine Hydra – bildlich jetzt -, die sich selbst den Kopf abschlägt.*⁶

4. Text metaphor. Metaphorical context is sometimes formed by contrasting two or more concepts. It can be embodied in the text through metaphorical synonyms, antonyms, but the meaning of the metaphor is revealed only on the text level:

*Die Fische, angeblich erst am Morgen aus der Seine gezogen, stanken bereits so sehr, daß ihr Geruch den Leichengeruch überdeckte.*⁷

5. Metaphorical epithet. This type occurs more often than all others (50%):
*duftende Mutter , duftendes Weib.*⁸

As you can see from the given examples, the formation and analysis of metaphor involves four main components. These are principal and subsidiary subjects of the metaphor, to which paired terms are used (literal and metaphorical frame focus, theme and "container") and correlative attributes of each object or class of objects. These components are not fully represented in the structure of metaphor, in particular, remains uncertain the main subject of the metaphor, that is its semantics. Consequently, there may be different interpretations of a metaphor.

The meaning of a metaphor is formed by the attributes of the object class (or their analogs) that relates to the subject of a metaphor. The image that is contained in the metaphor doesn't usually have semiotic function. This distinguishes metaphor from a symbol. Same symbol can be not only named, but also depicted. The value of the symbol has no clear outlines.⁹

In addition, a metaphor is not only a resource of figurative (poetic) speech, but also a source of new meanings of words that can perform nominative function. In this case, a metaphor leads to the substitution of one meaning by the other one.

By the way of influence on the recipient a metaphor is divided in epiphors and diaphones. The first have its core in the expressive function (appeal to the imagination) the second - in suggestive one (appeal to intuition). Nominative metaphor often creates homonyms. In this case, the metaphor is a source of polysemic words. Thus, following Jakobson R., there are three main types of metaphors:

- 1) nominative;
- 2) cognitive;
- 3) shaped.

In order to determine the type of a metaphor, it's important to determine its lexical and semantic features.¹⁰

In the novel "**Perfume**" in addition to the above mentioned metaphors we find examples that help to create the effect of synesthesia:

*Vokabular von Gerüchen, Alphabet der Gerüche.*¹¹

Both terms - *Wortschatz* and *festgelegte Reihenfolge aller Schriftzeichen einer Sprache* combine visual and auditory channels of perception. The basis for their association with the scope of smell was the fact that the hero has created his own language, the structure units of which were odors. With them he can create sentences - *Geruchssätze*. The following example is the correlation of smell on one side and of sight on the other:

*Es war, als besäße er ein riesiges selbsterlerntes Wokabular von Gerüchen, das ihn befähigte, eine schier beliebig große Menge neuer Geruchssätze zu bilden – und dies in einem Alter, da andere Kinder mit den ihnen mühsam eingetrichterten Wörtern die ersten, zur Beschreibung der Welt höchst unzulänglichen konventionellen Sätze stammelten.*¹²

The author contrasts Grenouya's "aromatic sentences" with childish phrases. To the reader it correlates with the inner world of a child, the writer compares it with the musically gifted child.

Vision for Grenouya is a secondary way of perceiving reality. Defining this process is metaphorical in correlation with the component of the semantic field of perception: *Grenouille sah den ganzen Markt riechend*. Modified verb *sehen*: *mit dem Gesichtssinn, mit den Augen optische Eindrücke wahrnehmen* - clarity, completeness of information. The scent of the sea attracts him, he intoxicates himself with it:

*Der Geruch des Meeres gefiel ihm so gut, dass er sich wünschte, ihn einmal rein und unvermischend in solchen Mengen zu bekommen, dass er sich daran besaufen konnte.*¹³

The verb *sich besaufen*: *bis zum Rausch Alkohol trinken* in a figurative sense combines fragrance and liquid, alcohol, linking olfaction with the ability to touch the object or phenomenon:

*...einen kleinen Fetzchen Meerwind...filterte er aus den Duftgemischen heraus.*¹⁴

In the given example, the value of synesthesia is also coupled with the ability to smell and to touch the real object. «*Fetzchen*» - is a key component in the attributive phrase.

Thus, analyzing the major types of metaphors the following conclusion could be made: the author combines different methods of derivation - compounding, affixation, etc. Often the author's metaphor acts immediately as an occasionalism, its value refers to a specific context. In this way, a metaphor is examined not only as an artistic stylistic device, but as well as a way of word formation, characteristic to P. Suskind.

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